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of service to its applicants not only by placing them, but also by notifying them of art exhibitions and by encouraging them to take advantage of evening courses in art schools. The aim of the whole Bureau is to help those who come to it in every possible way.

**ART IN
TOLEDO** An exhibition of sculpture by May Elizabeth Cook, was shown in the sculpture court at the Toledo Museum of Art during December. Miss Cook is a young American who, while a student under Paul Bartlett, in Paris, was honored by having her work shown on the honor line in the Paris Salon. She has also been represented in the *Exhibition Internationale*, Paris, Panama Exposition, Exhibition of Women Sculptors, New York, Exhibition of American Federation of Arts and the National Museum, Washington, D. C.

Another interesting December exhibition at the Toledo Museum was a collection of paintings by Alexis Jean Fournier, who spent many years in the little village of Barbizon, absorbing the atmosphere that pervades the homes and haunts of the great French Masters of the Barbizon School.

The special attractions at the Toledo Museum for January will be an exhibition of paintings by Robert Henri, the travelling show of the Guild of Boston Artists, made up of paintings, miniatures and bronzes, and a loan collection of paintings by old and modern masters of Europe.

**AN
EDUCATIONAL
MUSEUM OF
THE ARTS** In a lecture on "An Educational Museum of the Arts" delivered in Washington before the Art and Archaeology League of that city, Henry Turner Bailey, of Boston, presented some suggestions that were both novel and engaging.

As a teacher his interest has been aroused by the possibility of giving visual instruction through an orderly and chronological exhibit. The museum that he would like to see established, not merely here, but in every prominent city, must have as its chief feature a hall 500 feet long, the floors and walls of which are to be crossed by lines one inch apart, each of which will stand for a year in time. The hundredth line

in every instance is to be red, thus marking the centuries, of which there will be represented 40 B. C. and 20 A. D. Running lengthwise of this hall are to be three showcases, one in the center, one on each side. In the middle one will be models of representative architecture all made to the same scale, one-sixteenth inch to the foot—first the Pyramids, then the Hall of Karnak, then the Parthenon, Cologne Cathedral, St. Peter's at Rome, and other important structures, and finally, the Woolworth Building in New York—a sequence beginning, Mr. Bailey said, with a mere piling up of stone in which material was supreme and ending with matter fully charged with spirit. Each of these should be placed at precisely the right spot on the scale of years. The wall-case on one would contain ships and other means of transportation and implements of warfare from the earliest time to today; the case on the opposite side the tools of art, or rather, of the arts. Over the first case on the wall would be placed the life lines of great rulers and conquerors; over the second, on the other wall, the life lines of the great artists.

At a glance almost, in such a hall, the evolution of art in relation to the history of man would be demonstrated, and in passing its length one would naturally follow the course of time from the earliest record we now possess to today.

Besides this main hall Mr. Bailey proposes for the "educational museum of the arts" of the future numerous halls, smaller in dimensions, each devoted to a single subject—one, for instance, to portraits, another to jewelry, a third to pottery, etc. In these collections would be reproductions as well as originals, which would be arranged chronologically. An innovation would be penny-in-the-slot machines under the most important exhibits, from which those of inquiring minds might obtain a card giving a reproduction of the exhibit and telling wherein lay its real interest and merit. Mr. Bailey believes that a great many people go to art museums today eager to admire, but lacking expert guidance and sufficient knowledge, leave feeling bewildered and confused.

Much still remains, however, to be done, and Mr. Bailey's suggestions are both timely and interesting.